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VOL. 40—No. 6

SATURDAY, FEBRUARY 8, 1862

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MISS ELEANOR WARD will play EMILE BERGER's popular Fantasia, "LES ECHOS DE LONDRES," On the 26th February, at the Concert to be given at the St. James's Hall, in aid of the Sufferers from the dreadful accident at the Hartley Colliery.

HERR FORMES will Sing "THE MONKS WERE JOLLY BOYS," from HOWARD GLOVER's new and successful Operetta of "Once Too Often," at the Crystal Palace, THIS DAY.

HERR REICHARDT will Sing "A YOUNG AND ARTLESS MAIDEN," and "THERE'S TRUTH IN WOMAN STILL," from HOWARD GLOVER's new and successful Operetta of "Once Too Often," at the Crystal Palace, THIS DAY.

Mlle. JENNY BAUR will Sing "THE LOVE YOU'VE SLIGHTED STILL IS TRUE," from "HOWARD GLOVER's new and successful Operetta of "Once Too Often," at the Crystal Palace THIS DAY.

MISS EMMA HEYWOOD will Sing "LOVE IS A GENTLE THING," from HOWARD GLOVER's new and successful Operetta of "Once Too Often," at the Crystal Palace, THIS DAY.

MR. GEORGE TEDDER will Sing, on WEDNESDAY, at the East and West India Dock Institution Concert, Ascher's Popular Song, "ALICE WHERE ART THOU?"

MR. EMILE BERGER will play his new Fantasia, "LES ECHOS DE LONDRES," at Hitchin, on the 14th February.

MR. MELCHOR WINTER will Sing Ascher's "ALICE WHERE ART THOU?" At ESTRAM, on February the 14th.

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BEETHOVEN'S SEPTET.—Published this Day. BEETHOVEN'S SEPTET, arranged for Pianoforte by HUMMEL. Complete Edition, large size, price 2s.
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Reviews.

"All go unto one place"—Funeral Anthem—composed on the deeply lamented death of H. R. H. the Prince Consort—by SAMUEL SEBASTIAN WESLEY (Hall, Virtue and Co.).

The death of Prince Albert will doubtless afford a fruitful though melancholy source of inspiration to our organists and church composers. The most eminent among them is seemingly the first in the field. The anthem of Dr. Wesley, though it does not aim at being at all elaborate, is not on that account the less solemn and impressive. The opening *cento*, in D minor, harmonised throughout in a manner wholly uncommon, contains several progressions that startle by their novelty. The passage, "We have the sentence of death in ourselves," is set with thorough sentiment, and the transition from the chord of A major to that of B flat major on the word "God," in the sentence "that we might not trust in ourselves, but in God," has a grand and at the same time unstudied effect. The last movement, "For we know that if our earthly house were dissolved," is a vocally melodious and sweetly harmonised *andante* in the major key of D. The anthem is everywhere skilfully "voiced," as, indeed, might have been anticipated from such a pen. We understand that the composition of this tribute of respect to the Prince Consort was suggested to Dr. Wesley by the Dean of Winchester. It reflects honour upon both.

"Le Chant des Pêcheurs"—barcarolle for the pianoforte—HENRY W. GOODMAN (Metzler and Co.).

This little piece (dedicated, by the way, to Mr. Lindsay Sloper) is not only written with remarkable finish, but is stamped with unmistakable character. The melody is so vocal that it is a pity there are no words to it. It is distinguished, too (and in this it derives appropriate support from its neatly constructed accompaniment), by the genuine "swing" of the fisherman's song—or rather of the song which poets and musicians of a practical turn attribute to the piscatorial canticle. In short, it is a true barcarolle, of the character of which the quaint opening—



gives early indication. The principal theme is in G minor, and tacked to it is a *ritornello* in B flat, which well sustains the melodic interest:—



There is also a graceful episode in G major, which, however, we cannot but think a little lengthy for the context.

"Love's whisperings"—by CASPAR LINDENTHAL (Oetzmann and Co.).

This little pianoforte-piece (dedicated "by permission"—states the title—to Miss Arabella Goddard) is little more

than a little pianoforte-piece of twaddle. It is in A flat, and must be played "*con espressione*," but not too slow." Good.

"Ave Maria,"—for a soprano voice—by CHARLES J. HARRITT (J. A. NOVELLO).

There is grace about this, and there is feeling too; but the harmony is too studiously after the manner of Spohr, and in seeking to be over-refined, the composer at times attains rather vagueness than beauty. Instances of this occur especially in page 2. The song is dedicated to Mad. Clara Novello.

"Merry Archers, come with me"—Bow-meeting song for four voices (J. W. PARKER).

An extremely well written part-song, with a touch of the old English character about it. With the first part (in A major) we are especially pleased; the second part (in F sharp minor) is a thought laboured. We think Mr. Henry Leslie might do worse than turn his attention to this—new part-songs, which are good as well as new, being scarce. It would be better, perhaps, half a tone lower (A flat), in order to avoid the strain upon the voices necessitated by certain G's sharp (or G sharps, as S. B. might say).

"Those tell-tale eyes"—words by E. WILLIS FLETCHER, music by JAMES LEA SUMMERS; "Come, dear one, back to me;" words by JAMES BURTON, music by JAMES LEA SUMMERS (Duncan Davison and Co.).

Both these songs have the charm so welcome to all who really care for art, of being written with taste and correctness. The melodies, too, while natural and unpretending, are decidedly expressive. Both Mr. Fletcher and Mr. Burton write sensible stanzas, but the former is occasionally queer in his accentuation—*ex. gr.*:—

"I've felt the blush on my cheek rise."

"Kuhe's Brighton Album of Pianoforte Music (Boosey and Sons.)

This tempting "four shillings-worth" contains no less than six of M. Kuhe's very best pieces—viz. his brilliant Galop on the *rondo* in Mr. Howard Glover's *Ruy Blas*, his *fantasia* on favourite melodies; Mr. Balfe's *Satanella* (the "Power of Love" of course included), his *Piccolomini Mazurka*, his *scherzo capriccioso*, entitled *Feu Follet*, his *fantasia* on the choicer tunes in Verdi's *Vêpres Siciliennes*, and his *fantasia* on the most popular airs in Mr. Balfe's *Bianca*. All these "in one elegantly got-up volume."

"Boosey's Pianoforte Classics," Nos. 1, 2, 3, and 4—(Boosey and Sons).

No. 1 consists of the best pianoforte arrangement extant, for two hands, of Beethoven's renowned Septet (which has recently been creating such a *furor* at the Monday Popular Concerts)—viz. that of Hummel. No. 2 is the same composer's *Eroica*-symphony, similarly arranged by the same great pianist. No. 3. Mozart's *Jupiter*-symphony—ditto, ditto; and No. 4. Beethoven's *Pastoral*-symphony—ditto, ditto. What makes these arrangements so attractive is that there is no curtailment of the originals in any one of them, and that while the orchestral effects are carefully preserved, the fingers of the pianist are judiciously consulted. The unprecedentedly cheap price at which they are issued (two shillings a number!), combined with their inestimable wealth as compositions, will be likely to ensure them a place on the desk of every pianoforte-player, amateur or professional, who cares to become familiar with the greatest works of the greatest masters. In these times of musical progress, happily, the number of intelligent amateurs is increasing day by day.

MUSIC RECEIVED FOR REVIEW.

SLOMAN (Robert)	ADDISON, HOLLIER AND LUCAS	...	(Vocal).
	"The allurements of love"	...	(ditto).
	"Would you gain a maiden's heart"	...	(Pianoforte).
	"Minnie"	...	(ditto).
Ditto	"The Wild Rose"	...	(ditto).
	ASHDOWN AND PARRY.	...	(Pianoforte).
MAYBROOK (M.)	"Nocturne"	...	(Vocal).
Ditto	"Where art thou now"	...	(Vocal).
THOMAS (John)	BOOSEY AND SONS.	...	(Vocal).
	"Six Songs"	...	(Vocal).
LAZARE (Marin)	CHAPPELL AND CO.	...	(Pianoforte).
	"Marguerite au Ronet"	...	(ditto).
Ditto	"Pensée fugitive"	...	(ditto).
OSBORNE (G. A.)	"Fallen Leaves"	...	(ditto).
PINSUTI (Ciro)	"Irene"	...	(ditto).
Ditto	"Evangeline"	...	(ditto).
Ditto	"Rigoletto"	...	(ditto).
Ditto	"Preciosa"	...	(ditto).
WEST (G. F.)	ROBERT COCKS AND CO.	...	(Pianoforte).
	"Handel's Hallelujah Chorus"	...	(ditto).
RICHARDS (Brinley)	"In Memoriam"	...	(Vocal).
WRIGHTON (W. T.)	"God bless our widowed Queen"	...	(Vocal).
THOMAS (F. G.)	HAMMOND AND CO.	...	(Pianoforte).
	Valse "The Peiho"	...	(Pianoforte).
CLARIBEL	LAMBORN COCK, HUTCHINS AND CO.	...	(Vocal).
	"Janie"	...	(ditto).
Ditto	"The Lily of St. Goar"	...	(Pianoforte).
MAYBRICK	"Juano"	...	(Pianoforte).
PURKISS (J.)	J. H. JEWELL.	...	(Pianoforte).
	"The O. D. C. Quadrille"	...	(Pianoforte).
POWELL (J. Rendie)	R. W. OLLIVIER.	...	(Vocal).
	"Meeting and parting"	...	(Vocal).
BURREINGTON ((Alfred B.)	OETZMANN AND CO.	...	(Pianoforte).
	"La Consolation"	...	(ditto).
LINDENTHAL (Caspar)	"Love's Whisperings"	...	(Vocal).
BURREINGTON (Alfred B.)	"Hope is shining still"	...	(Vocal).
ROBINSON (W.)	RANSFORD AND SON.	...	(Pianoforte).
	"Neptune"	...	(Pianoforte).
FALK (Ferdinand)	WOOD AND CO. (Edinburgh).	...	(Pianoforte).
	"Prière et Pen-ée Musicale"	...	(ditto).
Ditto	"Capriccio Brillante"	...	(ditto).

MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

Feb. 6, 1862.

YOUR Correspondent's pen has fallen from his grasp, paralysed by sickness, and has lain beside the stagnant ink bottle, like a ship becalmed. Three weeks have passed away in a blank torpor, for the restless wrestling with fever and the disconnected phantom-thoughts of a burning brain have left no trace behind, save an aching emptiness and an impotent incapacity to become refilled. I know I once had a vision and a faculty divine, but it is not just now at hand. I have mislaid it with that pocket handkerchief which I never could find under the bolster where I certainly put it; and when I shall light upon it again, the great ruler of the earth, to whom chance is order and accident necessity, can alone unfold. This is my right hand—this, making weird marks with a staggering pen; and this my left, playing white marble caryatid veined with blue to the deserted temple of my reasoning soul. Just so much can I discriminate in dim self-consciousness. But of the world beyond, that has come noisily rushing in, now those blinds are raised, and dunning my weak, insolvent sense with multitudinous demands, I know and can tell nothing—the roar of battle could I sooner analyse into distinct items of sound. So in this letter I can give you no other news, save of my convalescence and of the re-awakened sense of my duties without the power of performance. Disease is aloof, but so is active health. Therefore, I crave your patience and forbearance till food, air, and exercise have lured back the latter, and Sir Kay rides forth once more with healed wounds, armed from crest to heel, upon his quest of truth, and ready to do battle with all Paynims, catiffs and recreants who shall seek to keep that fair damsel in concealment and captivity. Till this day se'nnight rest you fair, good master mine. *Vale donec valens erit.*

CONVALESCENS.

ST. PETERSBURG.—A very admirable performance of *Un Ballo in Maschera* has been given in honour of Verdi's presence. The grand rehearsal of *La Forza del Destino* has just taken place. Flotow's *Stradella* will be the next novelty.

MUSIC IN BERLIN.

(From our own Correspondent.)

LAST week I sent you no letter, because I had not sufficient material to form one of respectable length, and so I thought I would wait till I had. That epoch has arrived, and I consequently once more take up my pen—which, by the way, is not my pen, but a pen lent me by a friend, at whose rooms I am writing; a pen which the friend in question will, in all probability, not offer to give me, seeing that it is of gold; a pen which, therefore, as I have not the slightest intention of purchasing, even if the friend aforesaid were inclined to sell it, will never be my pen—to resume my responsible duties as your correspondent. Having said thus much, as a sort of prefatory flourish, I will plunge at once "*in medias res*," and discourse to you about a performance of the ever-green and immortal *Figaro's Hochzeit* at the Royal Opera House. The performance most decidedly belongs to the "*medias res*" or "*middling things*," as far as regards Mad. Mansius-Braunhofer, who sang the part of Susanna. I do not mean to say that this lady is bad; I would simply imply that she is not all that we have a right to expect in the representative of the vivacious and merry waiting-woman *pétillante d'esprit*, on whom Beaumarchais lavished so much care, and Mozart expended so large an amount of delicious melody. The best thing in Mad. Braunhofer's performance is most decidedly her rendering of the last air. Would that she sang all the other music as well I should then have only praise to bestow on her. Time, however, works wonders, and, from what I have already heard of Mad. Braunhofer, I am inclined to believe she will some day do more justice to the part than she does at present. I now come to Mlle. Lucca, who was the Page on the occasion. I spoke very highly of this fair young vocalist a little time since, and I must now reiterate what I then said. She makes a charming Cherubin, and can hardly fail to satisfy even the sternest critic. Her singing is really admirable, and her acting equal to her singing.

Gluck's *Armida* has again become a stock-piece at the Royal Opera House, and the last representation of it proved, beyond a doubt, that the love for sterling music is not yet extinct in Berlin. The house was crowded, and among the audience was Meyerbeer, who followed every note with the most unflagging attention, and applauded Mad. Köster, as *Armida*, to the echo. Indeed, Mad. Köster fully merited all the applause thus lavished on her by the celebrated *maestro*, and was enthusiastically called on at the conclusion of the opera. Mad. Harriers-Wippert was Lucinda, and Mlle. de Ahna, the Fury, Hate. Both were good, though they might have been better, especially Mlle. de Ahna, who, at times, was somewhat unsteady. The male characters were satisfactorily represented by Herren Krause, Krüger, Betz, Salomon, and Pfister. The orchestra went splendidly, under the direction of Herr Taubert. Another very good performance was that of *Robert le Diable*, which drew, as it always does, an excellent house. Mlle. Lucca appeared as Alice, and Mad. Harriers-Wippert as Isabella, both producing a highly favourable impression. There is one act of Vandalism committed which I must severely deprecate, and that is the introduction of a *long pas de deux*, with music of the most common-place description, in the second act. To make room for this precious production, the *pas de cinq*, which really belongs to the opera, is omitted. Liberties of this kind are unpardonable, and managers who thus tamper with the text of a *chef-d'œuvre* should invariably be hauled over the coals of criticism, and taught that by such a course they run the chance of burning more than their fingers.—Among the other works played at the Royal Opera House during the past fortnight have been *Lohengrin*, *Nurmahal*, and, in remembrance of poor Marschner, *Templer und Jüdin*.

Herr Emil Naumann's opera *Die Mühlenheere*, has proved a success at the Friedrich-Wilhelmstädtisches Theatre, despite the *libretto*, which is somewhat spun out, and therefore wearisome. Meyerbeer was present at the fourth performance, and spoke of the work in very flattering terms. Another novelty, also successful, at the same theatre, is a little operetta, entitled *Der Musikfeind*, music and words by Richard Genée, who has already made himself a name here by several important works. The subject is unpretending, and, perhaps, to speak the truth, the whole truth, and nothing but the truth, not altogether new. It is, however, exceedingly well handled, and replete with dramatic situations and piquant traits. The music is fresh, spirited, and free from anything forced or far-fetched. It possesses, moreover, the great, and now-a-days, rather unusual charm of originality. Each separate number contains beauties which keep the attention of the audience constantly on the *qui vive*. The artists exerted themselves to the utmost, and the curtain fell amid loud applause.

In the way of concerts, I have not very much to tell you this week. One of the most important lately, was the second *Soirée* for chamber music, given by Herren Oertling and Lange. A great fault of the pro-

gramme was, however, the fact of its containing too much that was new, and too little that was old. It is impossible for even the best musicians to digest so many novelties in the course of the same evening, and consequently it is almost superfluous to add that the general public are totally unable to do so. As a natural result, they become tired and listless. Among the pieces played was Raff's Duet Sonata, which, though a fine work in its first movement, degenerates, at last, into hollow bathos and mere caricature. Lühr's quartet in A is a still more uninteresting production. The third novelty, a Serenade for Violin, by Damrosch, is equally unsatisfactory. The only pieces which appeared to afford the audience any pleasure were Schubert's "Ave Maria," and Walz in A minor, arranged by Liszt. They were admirably played by Herr Lange. The vocal portion of the entertainment was entrusted to a young beginner, Mlle. Hanschreck, who possesses an agreeable voice, and with a due amount of study and proper instruction, may one day occupy a high position.

At the third concert of the series to be given by the members of the Royal Chapel, Papa Haydn's charming Symphony in D major, with which the concert opened, put the audience in good humour, and prepared them for the enjoyment of all that followed, especially Niels Gade's "Ossian-Klänge" (so frequently played here), and Mendelssohn's *Melusine* overture. The concluding piece was Beethoven's Symphony in A major, most artistically performed. The *Andante*, indeed, was much more warmly applauded than usual.

A concert has been given, also, in Arnim's Rooms, by Herr Leopold Auer, a violinist, who has co-operated several times lately with other artists, and has already become a favourite with our musical public. On the supposition that Herr Auer gave this concert for the express purpose of displaying his ability in various kinds of composition, we may, perhaps, strain a point, and allow the programme to pass muster, but, viewing it in an artistic light, we cannot, for many reasons, approve of it. I must protest against works for any particular instrument and orchestral accompaniment being given in a spacious *locale* with a simple pianoforte accompaniment instead, especially when, by such a course, the value and effect of the works performed are considerably diminished. Mendelssohn's Violin-Concerto ought never to be heard in Berlin save in its original form, and even in Ernst's Papageno-Rondo, the audience missed many a piquant touch of instrumentation, which is far from unimportant in a *bravura* piece. With regard to Herr Auer's playing itself, it is deserving of no meagre praise. When this young artist has once attained the repose and certainty which are the precursors of a fuller and grander tone, he will take his place among the leading violinists of the day. Mads. Jachmann-Wagner and Harriers-Weppern were the vocalists. My old acquaintance with the fierce name, Herr Leo Lion, performed a Notturmo by Chopin, and a *bravura* piece, "Scène de Bal," of his own composition, in both of which he was much applauded.

It may interest you to learn that the list of the Royal Establishment, as at present constituted, comprises the names of seven fair chamber-singers, after they are entitled here—to wit, Mads. Sophie Löwe, Henrietta Carl, Laura Assandri, Leopoldine Herrenburg-Tucze, Louise Köster, Jenny Lind Goldschmidt, and Johanna Jachmann-Wagner. Only two of these ladies are still in the service of the muse of Tone—namely, Mad. Köster, who is engaged at the Royal Opera House, and Mad. Jenny Lind Goldschmidt. Mads. Jachmann-Wagner and Herrenburg-Tucze, though they may sing now and then, no longer pursue their profession regularly. Henrietta Carl, once such a favourite, especially among the Magyars, has completely disappeared. It is said that she died in poverty, after having lost nearly all she possessed, in consequence of speculating in an Italian Opera *troupe*, which she accompanied to Constantinople and Wallachia. Laura Assandri, also, long since gave up her artistic career, the most brilliant triumphs of which she achieved in Berlin, whence she proceeded to Moscow, and played with an Italian company there. She afterwards "starred" some time with Sig. Salvi—now manager of the Imperial Opera House at Vienna—in Breslau, but without producing any sensation, either before or subsequently to her Berlin engagement. After playing for some time at various second-rate theatres in Italy, she at last retired on the money she had wisely saved out of her earnings. The most brilliant social position enjoyed by any of the above ladies is that of Sophie Löwe—as she is still named in the Prussian official list,—who, since the 10th September, 1848, has been the wife of Prince Friedrich Liechtenstein, Austrian Lieutenant-Field-Marshal, and, at the present moment, Governor of the Banah. According to the most trustworthy reports, this once popular singer now plays the part of the great lady in society with as much ease and witching grace as she formerly did that of the Princess of Navarre on the stage.

Among the latest batch of "Ritter," or Knights, is Herr Hans von Bülow, who, as well as the poet, Baron von Puttitz, has just been

decorated with the "Kronenorden," or "Order of the Crown."—Give your orders, princes; give your orders!

The pianist and musical writer, Herr Ehrlich, has arrived, with the intention of making rather a long stay and playing in public. Herr Jean Becker, the violinist (so favourably regarded at the Monday Popular Concerts), has also paid us a visit, and also intends to give us a taste of his quality. Talking of professional visitors, how strangely the members of the Italian company who were playing here last year are now scattered over the face of creation! Mlle. Ineli is at New York; the Sisters Marchisio are in England; Mlle. Trebelli is in Paris; Mad. Lagrange, in Madrid; Mlle. Lorini, in Milan; Mlle. Patti, in Brussels—at least she was a short time since; Sig. Carrion, in Madrid; Sig. Tiberini, in Naples; Sig. Squarcia, in Rome; Sig. Aldighieri, in Naples; Sig. Delle Sedie, in Paris; and Signor Frizzi in Moscow!

VALE.

Mlle. PATTI AT BRUXELLES.—"Un succès qu'il ne faut plus vous annoncer, c'est celui de la signorina Patti: le bruit des applaudissements frénétiques, des acclamations, des rappels est déjà venu jusqu'à vous. Nous parlions d'étoiles, tantôt: celle-ci a tout l'imprévu et l'aspect étrange de ces astres qui apparaissent tout à coup à nos yeux surpris: la Patti, heureusement, n'aura rien de leurs allures vagabondes et de leur élat fugitif. Il est vrai qu'elle arrive d'Amérique, un terrain peu renommé pour les productions artistiques; il est vrai aussi qu'elle a été le plus prodigieux enfant prodige qui se puisse voir; mais, rassurez-vous, la souche est italienne et elle n'a puisé sur le sol américain que cette ardeur infatigable qui fait du travail un plaisir: quant à l'enfant prodige, je comprends vos terreurs, mais, je le répète, il faut vous rassurer: la petite merveille admirée par les Yankee est devenue une gracieuse jeune fille; l'enfant a disparu et le prodige est resté. Si nombreux, si brillants qu'aient été ses succès par delà l'Atlantique, le nom de la Patti était, il faut bien l'avouer, peu on point connu de notre monde musical; on ne pourra donc accuser personne d'engouement aveugle ou de parti-pris d'admiration préconçue. Comme un artiste qui se sent digne d'entrer dans la maison, la chanteuse a, d'une main assurée, frappé à notre porte: on lui a ouvert; mais si vous aviez vu comment, aux premiers accents de cette voix pure et vibrante, on a poussé les deux battants et salué cette triomphale entrée. Personne, je vous le jure, n'a songé à lui demander d'où elle venait, personne n'a songé à réclamer le passeport délivré par l'enthousiasme de nos confrères d'Amérique et visé par les acclamations de Londres et de Berlin. Qu'eussions-nous pu lire, d'ailleurs, sur ces feuillets ou feuilletons, qui ne se soit montré dès l'abord à nos yeux étonnés, à nos oreilles charmées?—Ce signalement?—Ou à peu près: Age: Dix-huit ans; l'habileté et l'assurance d'un vétéran. Taille: petite, flûte en mignonne. Tête: charmante, pleine d'intelligence. Voix: timbre égal, sonore, sympathique (taille de la voix); deux octaves et une quarte, sans compter les talons, *ad libitum*, et les derniers brins du plumet qui dépassent le *mi* suraigu du *soprano sfogato acutissimo*: est-ce assez haut? Yeux et sentiment: profonds et expressifs. Chevelure et vocalises: souples, abondantes, plantureuses et touffues. Signes particuliers: Une grâce juvénile; une originalité qui va jusqu'à l'étrange mais qui reste sincère; un entrain irrésistible, l'espièglerie d'une enfant naïve et la passion contenue d'une âme ardente; des qualités sans nombre, des défauts (il en faut!) et encore des qualités."

DARMSTADT.—The close of the year was distinguished at the Hof-theater by an operatic novelty of more than ordinary interest. The composer, Herr Schindeldeisser, has, during his seven years' residence in this town obtained the respect and esteem of all lovers of music. To him the town owes the foundation of the Orchestra-Concerts, at which the magnificent symphonies of Mozart and Beethoven are so admirably performed. As a composer, also, Herr Schindeldeisser can boast of many admirers here. Consequently, great anxiety was manifested, as to the result of the first performance, on December the 29th, of his new opera, *Melusine*. It was a success, Herr Schindeldeisser being enthusiastically called for, after the third and fourth acts. The singers exerted themselves to the utmost, and came in for their fair meed of applause. The dresses, scenery and appointments were all that could be desired.

MUNICH.—During the year just past, there have been 314 performances at the two Theatres Royal, namely 233 at the Royal Hoftheater, and 81 at the Residenz-Theater. Meyerbeer was represented by 12 performances; Weber, by 9; Gluck and Boieldieu, by 8 each; Donizetti and Flotow, by 7 each; Mozart, by 6; and Richard Wagner, by 5. The preparations for M. Gounod's *Faust* being now completed, it will shortly be produced on a scale of splendour seldom equalled and never surpassed here.

MR. MARK LEMON ABOUT LONDON.

ONE of the most recent, and at the same time most welcome, additions to the entertainments of the metropolis, has been furnished by the gentleman who has for so many years conducted the periodical whose witty pages and clever illustrations, social and political, have done more towards the amusement of the public than any other serial ever issued. Of the original contributors to *Punch* how few remain! Douglas Jerrold, Gilbert Abbot à Beckett, Albert Smith, Landells, and alas! many others whose names are less known, have been one by one gathered to the silent tomb, and Mr. Mark Lemon and Mr. John Leech are almost the only ones left of those that, nearly one-and-twenty years since, launched their literary venture on the sea of public opinion. Unlike Mr. Charles Dickens, who appears on the platform as a reader of his own works, "familiar in our mouths as household words," Mr. Mark Lemon comes before us in a new character, and those who go prepared for a comic lecture, and think that "about London" and "about Town" are the same things, will be woefully disappointed. What educated person is there who does not feel an interest in all that concerns this vast city of ours, whose numbers we recently learn are some 340,000 more than the whole county of Lancashire (although the latter occupies seventeen times the space), and whose salubrity is proved by the registrar's statistics to be hugely in advance of any other town in the kingdom. The word "Cockney" has been, and is still, by the thoughtless, used as a term of reproach, but what was the proudest boast of the ancients?—"Civis Romanus sum;" and if the Latins held that to be a Roman citizen was the highest honour, how much more so shall we plume ourselves upon being denizens of a city, any one of whose suburbs would be equal in extent to the entire ancient capitol and then centre of civilisation. Mr. Mark Lemon at once avows himself "Cockney," and modestly disdaining any pretensions to the character of antiquary or archaeologist, gives us the pleasantest hour and a half of agreeable and instructive gossip that can be possibly imagined. On the elegant little stage where Mr. and Mrs. German Reed with Mr. John Parry are at other times accustomed to divert their constantly numerous audiences, Mr. Mark Lemon comes forward, and by the aid of some well painted illustrations of London in the olden time, by Messrs. Thompson and Dalby, shows us more of what was really the aspect in the so-called "good old times" than we could gather by years of poring over old books and wearisome research among the chroniclers who are so constantly referred to by people, who have never read a line of their works, as "quaint and instructive." Beginning with the Surrey side of London Bridge we are introduced to old Southwark, and how many are the memories, how deeply interesting the associations, of that now dirty, noisy Borough? Here was the Globe Theatre, of which Shakspeare was himself the proprietor, and for which he wrote (and possibly acted) some of his plays. Here, at Bankside, lived Beaumont and Fletcher. Here, at St. Saviour's, in one grave, lie Fletcher and Massinger, and under an effigy, Gower, contemporary of Chaucer, whose Canterbury pilgrims started from the old Tabard, now the Talbot; and, to come to more modern times, is there not the White Hart where we first make the acquaintance of the glorious Sam Weller! Castle Baynard, Paul's Walk, Cornhill, Cheape, old Guildhall, the fire of London, are the principal features of the first part—old London city within the walls. Part II. takes us to old London city without the walls, and here we have the earliest view of the Tower, copied from a painting of some 500 years back, showing, by a broad poetical licence of the artist, the same individual at once engaged in writing, listening to an address, looking out of window, and receiving a friend. From the Tower, with its historical associations dating to the Conquest, we are taken to the Minorities, to Spitalfields, the burial-place of our Roman conquerors, where, in Pelham Street, Milton's grand-daughter kept a chandler's shop, and the weavers earned a celebrity for always singing over their work, being noted for their small heads and great souls, courageously beating the butchers in fair fight; to St. John's Gate and its whilom knights, whereabouts Garrick played the Mock Doctor, and lived Cave the publisher, behind whose screen Johnson ravenously wolfed his food—such times when the approach to the village of Islington was so dangerous that people waited until a sufficient number had assembled, when they proceeded with an armed escort. Hereabout again dwelt Button, the musical small-coal man, whose performances however were of such celebrity as to attract the fashionables in large numbers, undeterred by the concert-room being held in a loft (over the coals), to which access was gained by climbing a ladder. On to Clerkenwell Spa, now only marked by an establishment vending waters remarkable rather for fiery strength than medicinal properties, to Bagnigge Wells, where the parish clerks enacted a tragedy which lasted eight days, embracing a period from the Creation to the possible end of time; Bartlemy Fair, which dragged out a feeble existence up to within the last twelve or fifteen years, and was at length

abolished as a nuisance, where Henry Fielding had a booth for nine years, and such was the popularity of the fair that Drury Lane was always closed when Bartlemy opened "muster." Richardson, the only celebrity associated with it in our day, and who kindly put Mr. Mark Lemon on the free list, as one of the profession; Holborn, or Old Bourne, with its Field Lane and Saffron Hill, once gardens bearing the latter named plant; Ely Place, with the dancing Chancellor, immortalised in the *Critic*; the Fleet Prison, with its infamous marriages; Fleet Street, so strongly linked with Dr. Johnson, who lived and died in Bolt Court, where coffee was first sold at the Rainbow; Temple Bar, where the rotting heads were investigated by the morbidly curious through spy-glasses, let hard by at "One penny a look;" Fleet Street, where banking first began, the goldsmiths being the original bankers, giving a receipt for the money, thus introducing bank-notes—the public, who had formerly deposited their savings in the Tower, having become rather shy of entrusting it to the care of a paternal king, who borrowed 20,000*l.* without asking the depositors' leave—a proceeding not altogether unknown in these days, although subjects rather than kings play that desperately unsafe game; the Temple, where the Christmas revel plays were acted, barristers sang, and grave benchers, headed by the Lord-Keeper, led off the brawls, and where, upon removing the floor, 900 pairs of dice were found that had fallen through the chinks, showing that the title of the Devil's Own was not altogether misapplied: all this, and much more, forms the subject of the second part of Mr. Mark Lemon's discourse, which has tempted us so far to exceed our limits, that Part III., London to Westminster, must be reserved for a future occasion. Meanwhile, we strongly advise those of our readers who wish to enjoy a thoroughly pleasurable hour by listening to a well-informed gentleman pleasantly chatting of bygone men and things, seasoning the instruction with a quiet, dry humour, which is in such delightful contrast to the professedly "funny" lecturer; to these we say—go and hear Mr. Mark Lemon, it is worth double the money if only to look at the good-tempered genial face of the editor of *Punch*.

NICE.—(From a Correspondent.)—The pleasant town of Nice is exceedingly gay just now and full of company, especially English people, who literally swarm in the streets. Amusements, too, are rife, and recently (January the 16th) a concert took place at the theatre for the benefit of the poor (the Bureau de Bienfaisance), which is worthy a place in the columns of the *MUSICAL WORLD*. The programme was as follows:—

PART I.—Overture. Grand Scene and Air, "Casta Diva" (*Norma*), by Mad. la Baronne Vigier, née Sophie Cruvelli, Bellini. Duo, "Il vero intesi" (*Roberto Devereux*), by Mad. la Contesse Orsini and M. Ciaffei, Donizetti. Grand Fantasia, "Souvenir d'Italie" composed and executed by Leopold de Meyer. Grand Air, "Sorgete" (*Maoetto II.*), by Signor Tamburini, Rossini. Duo, "E ben a te, ferisci" (*Semiramide*), by Mad. la Baronne Vigier and Mad. la Contesse Orsini, Rossini.

PART II.—Overture. Duo, "Pronta io sono" (*Don Pasquale*), by Mad. la Baronne Vigier and Signor Tamburini, Donizetti. Scene and Romance, "Spirto gentil" (*Favorita*), by M. Ciaffei, Donizetti. Rondo Final (*Cenerentola*), by Mad. la Contesse Orsini, Rossini. Airs Russes Variés, by Leopold de Meyer. Romance, "Assisa al piè d'un salice" (*Otello*), by Mad. la Baronne Vigier, Rossini. Duo, "Donna, chi sei?" (*Nabucco*) by Mad. la Contesse Orsini and Signor Tamburini, Verdi. Bolero (*Vêpres Siciliennes*), by Mad. la Baronne Vigier, Verdi.

The attraction, you will perceive, was quite unusual, and the appearance of the Baronne Vigier (Sophie Cruvelli) created immense excitement. This once celebrated lady is always ready to assist the needy with her talents, and is still in full command of her magnificent and resonant voice. One cannot help lamenting she should be lost to the stage, more especially as she promised to be the veritable successor of Grisi. M. Leopold de Meyer came here about three months ago from Vienna, sent by the physicians for the benefit of his health. Although not quite renovated, he is on the high road to recovery, and, as far as his pianoforte playing is concerned, has lost not a jot of his former power and brilliancy. Signor Tamburini wears well for his years, and is at this moment as ambitious to appear in public as in the heyday of his powers. The Countess Orsini, born Countess of Orloff, was—as, strange to say, is affirmed of every new contralto—"a pupil of Rossini" (who never had any pupils). The concert was an eminent success. The receipts amounted to the extraordinary sum of 15,600 francs. Of this Baron James Rothschild gave 500 francs for his box, Prince Oscar of Sweden 300 for his, Baron

Adolphe Rothschild of Naples 400, Prince Stirbey 300, the Duke de Mouchy 300, &c. &c. At the termination of the concert, the applause was so loud you might have heard it in London. "La Vigier" and "Leopold de Meyer" were shouted for until they appeared, and when they came on there was a perfect storm of flowers on the stage, from all parts of the house, until the theatre seemed converted into a flower garden. Of course it puzzled the uninitiated to know how the flowers were obtained. I learnt subsequently that the Prefect of the Maine, who had organised the concert, had sent to Genoa on purpose for the bouquets.

There is a tolerable Italian company here, who have been playing the *Barbiere*, *Cenerentola*, *Trovatore*, *Maria di Rohan*, *Lucia*, &c., with Mesdames Pozzi, Sanchioli, and Berini, Signors Ronconi (brother of Giorgio), Giannini, &c. We have also a French troupe. Poor Ernst is here, and still suffering, but hopes are entertained of his ultimate convalescence. M. Halevy may also be mentioned as on the sick list, but only troubled with a slight nervous complaint.

THE MENTAL HISTORY OF POETRY.*

By JOSEPH GODDARD.

"To search through all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law."

Tennyson.

REVERTING for a moment to the wide question concerning the reason of art-effect, we may here remark that it is in the reason of that first power in the influence of these two arts, Painting and Music, where lies all the mystery—the mystery of Nature. The second power in the influence of these arts is simply a leading onwards of the first, a displaying it under the advantages of circumstantial variety and calculated relief, and an investing it with that dignity and interest which is always evolved wherever there is the fulfilling of any intelligible function. Thus its reason is discoverable in investigating the laws of the human mind. These two arts then, Music and Painting, are arts, of which the effect is constituted by their component material (that being itself an æsthetic effect), modified by the human mind.

But, on the other hand, Poetry is an art in which there can be no æsthetic effect whatever, through the sheer influence of its component composition. There can be no æsthetic effect in mere words, mere measure, mere alliteration, as there can in totally divested colour and unmeted musical sound. The æsthetic effect of the art of Poetry must, consequently, mainly depend upon, and be produced by, the interposition of the mind. Thus, the first power in the effect of this art is that wrought by the mind. Thus, in the action of this art, the mind is directly and primarily appealed to—the reason is first invoked, the spiritual sympathies, the higher instincts of taste and appreciation are reached and impressed, and all extraneous charm is first suggested through the mind; whilst, on the other hand, all influence dwelling in the mere material constitution of this art ranks but second in its effect. Here, then, is perceivable that further and general divergence in the nature of Painting and Music as compared to that of Poetry; for, with reference to the general effect of the two former arts, its first power is derived from their material constitution, whilst their mental constitution, being absorbed in the former, becomes the second power in the effect; whereas, with respect to the general effect of Poetry, the first power of this effect is that contained in the mental constitution of this art, the influence of its material form ranking but second.

And not only is that influence, which proceeds from the material conformation of Poetry, of but a secondary nature in general poetical effect, but even, such as it is, it is still not an original influence, peculiar only to Poetry; on the other hand, it is but the reflected light of outlying art-radiance. Whatever portion of poetic effect is produced, without, in the first place, calling into important action the distinct mental faculty, is borrowed from that independent effective power, which has been lately considered, dwelling in the component constitution of the two sister arts; as when colour is suggested in allusion to natural effects, or music indicated in exemplifications of metre and alliteration.

* Continued from page 70.

Having now seen that Poetry is, of all the arts, the one whose sphere of existence lies the nearest to, and is the most intimately merged with, the sphere occupied by humanity in its ordinary and practical life, as the very material out of which poetical effect has to be wrought, is man's common instrument of mental suggestion—having seen that poetical effect can assume no æsthetic phase, through any mystic power of its mere component material, but must, in all its legitimate forms of manifestation, mainly appeal to the intellect—exhibit mental display, and thus of necessity encircle some human association;—that most of its abstract effect is due to the influence of its sister arts, Painting and Music; we shall now proceed to consider the circumstances and nature of its appropriating this separate art-influence, and endeavour ultimately to arrive at its own special feature of effect. That which we have up to this stage of our inquiry ascertained concerning it, is mostly of a negative character. By thus, however, in the first place, separating it in its component constitution, carefully from the other arts of Painting and Music, showing that, unlike these arts, Poetry essentially does not exist, not even remotely, in its physical conformation, we shall have cleared the ground so far, and be the better enabled to arrive at the distinctive feature in its nature, the secret spark of its vitality, which now of necessity must lie in its mental composition.

Poetry being the name for a portion of that mental manifestation termed Art, it is consequently, with reference to its origin and the general laws of its existence, defined in the same analysis as that applicable to art.

As in a previous inquiry there was occasion to define Art, in order to avoid any weakness in expression which might ensue from specifying the same truth in other words than those which it itself first prompted and particularly dictated, we will adopt the above-mentioned definition literally on this occasion.

"To define Art there is first to be remarked that it is preceded by a distinct emotion of admiration, created through the influence of some external object of beauty; or by an indefinite rapture of feeling aroused by the general action of surrounding nature upon the sense and intelligence of man. It arises in the tendency this condition of feeling exerts to push the pent ardour amassed in the receptive channels of the mind, outwardly, through the demonstrative faculties of the nature; to employ the outward sense; to wreak itself upon expression.

"In consummating this expression it involves the action of that remarkable tendency prevailing in the human breast whenever charged with an emotion partaking of the character of administration,—to reproduce, to conjure up again, the natural influence of that feeling. Thus the painter reproduces upon canvass the fair aspect of nature that impresses him,—thus the lover conjures up in Poetic rhapsody, the charms which excite his admiration.

"Now this reproduction of the external influence of emotion constitutes Art. But it must be remarked that the impulse of the breast thus resulting in Art has a reflex action. For the representation of an outward incentive of feeling, not only in its production employs the demonstrative faculties—not only constitutes the expression of an emotion, but in its effect re-acts upon the receptive faculties, and also thus perpetuates the emotion. This is Art, and this is the operation of a great principle of the human mind—by means of which it may be said to 'multiply its offspring'—to perpetuate the existence of its own emotions."

In applying the mental principles of action, involved in this definition, to the particular mental act of Poetry, in its outward manifestation, we shall trace briefly and generally the circumstantial history and growth of this portion of art-phenomena; and in doing this we shall, conforming our direction of inquiry in that general course which we prescribed a few paragraphs back as desirable to be pursued, be led to the observation of that separate art-influence which has been stated to be present in the effect of Poetry. Reviewing the circumstances of poetical manifestation, even from its earliest indications, it is not difficult to perceive that these indications were, in the first place, "preceded by an emotion of admiration!"

(To be continued.)

* See "The Philosophy of Music," Introductory Remarks.

ST. JAMES'S HALL,

Regent Street and Piccadilly.

MONDAY POPULAR CONCERTS.

SEVENTY-FOURTH CONCERT, on MONDAY EVENING, February 10, 1862, Mr. CHARLES HALLÉ, M. SAINTON, and Signor PIATTI will appear.

PROGRAMME.

PART I.—Quintet in D major, for two Violins, two Violas, and Violoncello, MM. SAINTON, L. RIES, H. WEBB, HANN and PIATTI (Mozart). Song, "L'addio," Miss PALMER (Mozart). Song, "The Star of the Valley," Mr. WEISS (Henry Smart). Pastoral Sonata, in D, Op. 28, Mr. CHARLES HALLÉ (Beethoven).

PART II.—Sonata in A major, for Violoncello, with Pianoforte accompaniment, Signor PIATTI and Mr. LINDSAY SLOPER (Boccherini). Song, "Sleep, heart of mine," Miss PALMER (Henry Smart). Song, "Per la gloria," Mr. WEISS (Buononcini). Sonata, in A major, Op. 47, for Violin and Pianoforte, dedicated to Kreutzer, Mr. CHARLES HALLÉ and M. SAINTON (Beethoven).

Conductor, Mr. LINDSAY SLOPER. To commence at eight o'clock precisely. NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

. Between the last vocal piece and the Sonata, an interval of Five Minutes will be allowed. The Concert will finish not later than half-past ten o'clock. Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL and Co., 50 New Bond Street, and of the principal Musicians.

TO CORRESPONDENTS.

S—Y B—S.—L'ART DE CORRIGER LES TITRES — (*the work of a Benedictine Monk*). — "Il est possible que le titre de l'opéra produit par le célèbre Jules Bénédicte à Londres en 1862, fut dans l'origine *La Perle de Killarney*, et non *Le Lys de Killarney* — vu que la héroïne est repêchée dans la mer après plusieurs plongeurs exécutés par l'un des personnages qui dans cette occasion joue le rôle du pêcheur de perle, et non celui du pêcheur de lys." — We understand that in consequence of the identification of the Adelphi Theatre since the prosperous engagement of Mr. and Mrs. Dion Boucicault with a new school of drama, of which Mr. Boucicault is the happy inventor and exponent, and which surprisingly, not to say unexpectedly, combines feats of corporeal agility with nimbleness of inventive wit — the aforesaid establishment is to be called in future, the "Gymnasium." It is also reported that the Lyceum is to be re-christened with the discarded title of the former establishment, and become the *newest Adelphi* — the dramas produced there being illegitimate brothers of those at the Boucicault — Webster — Dionisio — Benjaminisio Temple of Thalia.

W. S. (Leeds).—Next week.

THE ORGAN IN THE GREENOCK TOWN HALL.—Next week.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, FEBRUARY 8, 1862.

THE musical professors and amateurs of Hanover—in short, the people of Hanover, state and city—are contemplating the erection of a monument to the memory of

the late composer Marschner, who died, as the readers of the MUSICAL WORLD were duly informed by our correspondent at Berlin, on the 13th of December last. Proceedings have already been instituted to facilitate the accomplishment of so desirable an object. Among other steps may be mentioned the issue of an address, or rather an appeal, to which is appended the honoured name of Joseph Joachim. Subjoined is a translation:—

"The death of Heinrich Marschner, on the 13th inst., has plunged into deep mourning the souls of all those Germans who take an interest in the development of national art. Wherever the news has penetrated, the voice of grateful appreciation has loudly proclaimed that, by Marschner's decease, his Fatherland has lost a man worthy of high honours, a man especially gifted by Heaven, whose creative powers were a source of the most elevated enjoyment for his contemporaries, as they will be for future generations. Wherever in our great country, Germany, art has found a resting-place, the song-loving folk have been refreshed by the Master's tones, and have drunk with him out of the well of those harmonies, in which he, sharing the griefs and the joys of his fellow-countrymen, has mirrored the inward soul of the nation, ending it with an artistic form in strains intimately corresponding with its peculiar character. Such creative power in the domain of the Beautiful will the Germans proudly celebrate, as an honour to their name; brass, more lasting than more fleeting words, shall perpetuate the fame of the Master, and, with it, that of the nation to which he belonged. To what portion, to what spot of the great Fatherland should an appeal for this purpose be more forcibly addressed than to the Kingdom and the City of Hanover, the second home of the noble Departed One, where he spent his artistic prime, where he produced his greatest works? It is on this account that to the Hanoverians the Undersigned first address themselves to carry out the plan, on which they have agreed, of erecting a monument, in the city of Hanover, to the memory of Heinrich Marschner. But they appeal also to the friends of the Deceased in the more distant parts of their native land to forward the proposed work by their kind contributions. Marschner's heart beat for the whole of Germany; for the whole of Germany his Muse sang; and from it the whole of Germany experienced delight. Let, then, Marschner's monument be an additional and convincing proof of the community of feeling which animates all portions of his native land!

"COUNT VON BENNINGSEN, President.

"DR. E. FRIEDRICH.

"JOSEPH JOACHIM, &c.

"Hanover, 30th Dec. 1861."

It may not be out of place to inform our readers that any among them who may feel inclined to contribute towards the proposed monument can forward their subscriptions to Herr M. Du Mont-Schauberg, Hohe Strasse, Cologne.

THE directors of the Crystal Palace have at length come to the conviction that the construction of the Great Handel Orchestra is unfit for special musical purposes, and that the gravest alterations are imperatively called for, before applying it to further uses—at least such uses as performances on a gigantic scale. For the last three years circumscription and limitation around the open space of the orchestra has been mooted and sifted frequently and zealously. Last season great expectations were entertained about the felt awning which, nevertheless, had little or no effect. Now, however, it would appear that the authorities are in downright earnest, since it is officially announced that "the Great Orchestra of the Crystal Palace will be completely roofed in, and other alterations and additions made to the Centre Transept, with a view to the improvement of its acoustic qualities, which will render it no less thoroughly adapted for the performance of music, than it will be unrivalled for the convenient accommodation of numbers." This looks like business, or, more properly, a determination to do something. No doubt the directors are now eager to act. The surest proof of this consists in their acknowledgment of past sins. At the last festival, they own

to finding out that too much space overhead caused the sound to travel irregularly, so that complex passages in the choral pieces occasionally became confused. A similar result, it seems, was observed at St. Paul's Cathedral, when the *Messiah* was performed, this time twelvemonth, under the dome. In allusion to the performance at the Cathedral, we are told: "Although in a few situations the music was effective, in the greater portion it was so uncertain, from the tone wandering about the lofty dome and being reverberated below, that great difficulty was experienced in keeping the orchestra together, the experience of the performers being, that they had rarely felt so much difficulty in falling in with the 'swing' of the orchestra." This is as true with regard to the Central Transept of the Crystal Palace as St. Paul's Cathedral. The remedy is this:—The sides of the orchestra will be about sixty feet high, or nearly as high as the Birmingham Town Hall. The central part of the orchestra will be forty feet higher, or one hundred feet, the undersides will be filled in with tie-bracings, lined with well-secured match-boarding, bound closely together "by ingenious appliances, until the whole surface becomes as hard and as resonant as a drum-head." Very good, indeed, and perspicuous, and momentous to the well-being of future Handel Festivals. The directors, nevertheless, taught perhaps by Blondin, must not jump at the conclusion, that "it is unquestionable that this addition to the Great Orchestra will render it as unrivalled for its resonance as it will be unequalled for its capacity, and thus make the Centre Transept of the Crystal Palace unapproachable as a locale for a great choral festival." Let us consider the question in all its bearings, and see how far the directors are justified in arriving at this conclusion.

No doubt the closing-in of the orchestra, especially at the sides, will be an immense improvement, and will tend greatly to economise the sound. Will it, however, effect *all* that is required? Will it distribute the sound equally throughout the Centre Transept, and prevent it from diverging into the aisles? We think not. Let us suppose, for example, that Exeter Hall were walled-in as far as the limits of the orchestra only, and that the rest of the structure was open to the surrounding streets on three sides. It is not difficult to conjecture that, in that condition, for all purposes of hearing, the hall would be comparatively useless. Would not this—with a difference, it must be allowed—be a parallel case with the Great Handel Orchestra of the Crystal Palace, as newly modified and arranged? As far as the orchestra is concerned, the acoustic principles are perfectly carried out. If the boarding be air-tight, not a tone escapes, and the whole volume of sound from band and singers is propelled into the audience part of the building without loss. But directly it issues from the orchestra, no care appears to have been taken to restrict the sound within certain limitations. It is left to roam at large through the vast abysses of the Palace, to wander unheeded through the aisles and interminable galleries, and soar into the vitreous heights without chance of return. This is exactly what must take place. The roofing and side-walls of the orchestra will necessarily increase the volume of sound, and send it with greater force into the body of the building, thereby enabling many more persons to be placed within its focus. But, as before, the sound will reach those who are not well placed feebly and indistinctly, and little or no effect be produced. The four thousand performers to be brought together in June next, will fail to produce on many an effect like that of the seven hundred in Exeter Hall, and once again the directors will have to turn their attention to further improve-

ments. The remedy, we conceive, is simple enough. Let a space, of which the orchestra may be supposed to form the base, be enclosed on all sides, and roofed over, similar to the orchestra. Two hundred and sixteen feet would then constitute the breadth of the new hall, and the length might be carried to the extreme south front. Surely this would leave an area vast enough for any crowd that might assemble on any occasion. No doubt the expense would be enormous; but, sooner or later, we prognosticate, the directors will be compelled to have recourse to this arrangement—that is, if they are desirous that the performances should keep pace with the requirements of the public, and with expectations held out by the continued enlargement of band and choir.

IN 1809 the then King of Westphalia, Jerome Bonaparte, offered Beethoven an appointment as Kapellmeister to the Court of Cassel, with a salary of 600 ducats. This offer, so honourable for the great musician, caused the Archduke Rudolph, in conjunction with Prince Kinski and the reigning Prince Lobkowitz, Duke of Raudnitz, in order to preserve Beethoven for Austria, and, if possible, for Vienna, to settle on him an annuity of 4000 florins, on condition of his not leaving the Imperial dominions, except for an appointment which would bring him in *at least as much*. Beethoven accepted the flattering offer, and remained.

Perhaps this was unfortunate for art. The negotiations, however, gave rise to the following characteristic occurrence. Ferdinand Ries, one of the best pianists of the day, was a pupil of Beethoven; and to him, as *such*, was the offer of the King of Westphalia made, by Kapellmeister Reichardt, after Beethoven had declined to accept it. Ries hastened to Beethoven to talk the matter over. For three entire weeks neither Ries nor his letters could gain admittance. At the expiration of that period, Ries managed to meet the composer at the Redoubt, which Beethoven visited oftener than might have been expected. Ries immediately broached the subject in all the innocence of his heart: but Beethoven replied, in the most cutting tone: "So you think *you* can fill a post which has been offered to me?" When they subsequently came to an understanding, and Ries had forced his way into the house of his beloved teacher, knocking down in a scuffle the servant who endeavoured to stop him, Beethoven (according to the authority of Ries himself), said: "He had been informed that Ries had tried to obtain the place behind his back." At length, however, Beethoven wanted to atone for an ebullition so unworthy of him; but it was too late, and Ries lost a post which would then have made his fortune. Intercourse with genius is difficult, and for no persons more so than for artistic contemporaries; because genius denies talent, and prefers the life of a hermit, as if it had to punish itself.

Of the income settled on Beethoven, the whole of which he was not destined to enjoy quite two years, the Archduke Rudolph paid 1500 florins, Prince Kinski 1800, and Prince Lobkowitz 700. But the Austrian paper-money fell so much, in consequence of the war with Napoleon, that, after the publication of the notorious financial decree of 1811, the annuity settled on Beethoven was, while the figures remained the same, only worth a fifth of its nominal value. Nor did the high Mæcenases of art feel themselves called upon to keep up for their *protégé* the former amount instead of its insignificant shadow upon paper. This would have been an excellent opportunity for persons in so elevated a position to prove their love of art by a sacrifice which, after all, was not very great. But two years had changed everything.

The death of Prince Kinski, whose veneration for Beethoven did not descend with his property to his indifferent heir, and the bankruptcy of Prince Lobkowitz, compelled Beethoven to bring an action, in which only 300 florins were awarded him out of Prince Kinski's estate. The Archduke Rudolph now contributed 600 florins more; and this yearly income of 900 florins, or only 600 dollars, was enjoyed by Beethoven to the end of his life.

It was not until three years before his death, that Mozart obtained a sum of 300 florins, provisionally, out of the private purse of the Emperor Joseph, — not, as people then said, as a remuneration, but as the gracious assistance afforded by the sympathising monarch to the most wonderful of musicians. "Yet," adds a commentator: "people talk of Vienna as a temple of art! Aye—a temple with altars, but without sacrifices—the cheapest kind of temple!"

The annuity granted by his three Mæcenases—now reduced to two—whose services to Beethoven must not be estimated too highly, since they chose to let the sum drop down to a disappointment of his just hopes, and did not even guarantee one fourth of his just right,—this annuity, of which so much has been said, and which was of itself so trivial, Beethoven had to draw every four months. To receive the pittance—which was not a donation or relief, since Beethoven, so to speak, exchanged it for his refusal of the appointment at the Court of Cassel—to receive this annuity, thus qualified, Beethoven required every time a legal certificate that he was still alive,—a certificate which might have been quite as well afforded by his accumulating masterpieces. He generally got one of his acquaintances to procure it. One day he wrote about it to Schindler, in the following words, the meaning of which Schindler had to guess, and which are characteristic of Beethoven's jokingly sarcastic manner: "*Certificate of life.* The fish lives; *vidi, parson Romualdus.*"

MR. HENRY LESLIE'S CHOIR.—We are glad to hear that at the second concert of the season, Bach's Motett for double choir, "I wrestle and pray," will be repeated. The choir will also perform, for the first time, Mendelssohn's eight part psalm, "Why rage fiercely the heathen?"

MISS ELLEN BLISS'S CONCERT, at the Assembly Rooms, Kennington, on Monday last, attracted a numerous auditory. The following artists (with others) assisted:—Mesdames Florence Lancia, Rose Hersee, Laura Baxter, Eyles, &c.; Messrs. G. Perren, T. Young, Lawler, Lewis Thomas, &c. Miss Bliss was loudly applauded in Benedict's "Caledonia," and encores were awarded to Mad. Laura Baxter in Benedict's "By the sad sea waves," Miss Rose Hersee in Balfe's "Power of love," Miss Eyles, Mr. T. Young, and Mr. Lewis Thomas in Mendelssohn's "I'm a roamer." Conductors: Messrs. Emile Berger, Meyer Lutz, and Frank Mori.

MONDAY POPULAR CONCERTS.—The instrumental portion of last Monday concert was devoted to the works of Beethoven. It opened with the very fine quartet for bowed instruments, in C major, No. 9, played by Messrs. Sainton, L. Ries, H. Webb, and Paque, and rarely indeed have we heard this great work, decidedly the best known and most popular of Beethoven's later quartets, so worthily rendered. In music of this description M. Sainton has no superior, and his performance, on the present occasion, of the above-mentioned masterpiece, no less than of the beautiful quartet in D major, op. 18, with which the concert terminated, and the equally delightful sonata in E flat, op. 12, for piano and violin, served to sustain his well-won reputation at its highest point. Into "readings" unexceptionably pure and classic, full of respect for the composer, M. Sainton infuses a warmth of individual feeling which shows that he loves, as well as understands, the great music he is called upon to execute; and thus the admirable French violinist's performances are original in manner no less than essentially faithful to the spirit and meaning of his author. M. Sainton was thoroughly well supported in the quartets by his colleagues, Messrs. L. Ries, H. Webb, and Paque; whilst in the sonata he enjoyed the co-operation of the queen of pianists, Miss Arabella Goddard, who gave

every note entrusted to her as Beethoven himself might have done. But still this was not the lady's greatest achievement on Monday night, for a much more arduous duty devolved upon her, viz. the execution of the incomparable master's prodigious "Sonata Appassionata," one of the most sublime pieces of musical expression which even he, the wondrous *Ton-Dichter*, has bequeathed to the world. With due acknowledgment of the enormous difficulties which the solo sonatas, Nos. 101, 106, and 111 present, we must assert our conviction that no work more trying to the executant ever emanated from the soaring genius of the great poet of music than the "Sonata Appassionata;" and, consequently, that although Miss Arabella Goddard has played in public all the so-called "Beethovenian Hundreds" over and over again with triumphant success, she never distinguished herself more honourably than on the present occasion, when, with soul-full fingers, she compelled the keys of her piano to utterances which found an echo in every heart, and fairly "popularised" the deep inspirations of the mighty master. The vocalists were Mr. W. Weiss and Miss Banks. Mr. Weiss, who, strange to say, had not been previously heard at the Monday Popular Concerts, was, perhaps for this very reason, received with genuine enthusiasm. The celebrated English basso was recalled with acclamations after his first song, Mr. Macfarren's "When Bacchus invented the bowl," and rapturously encored in his second, Schubert's "Wanderer," both of which he sang to perfection. Miss Banks was also highly successful in the two pieces assigned to her, namely, Dussek's "Now summer has departed," and Henry Smart's "Dawn, gentle flower." Mr. Benedict conducted with his well-known incomparable ability. The hall was crowded.—*Morning Post*, Feb. 4.

SACRED HARMONIC SOCIETY.—After a lapse of rather more than seven years Handel's *Deborah* has been again presented to the public, and with a success which will warrant its occasional repetition. Second in order of his oratorios (having succeeded *Esther* in 1733), *Deborah* has many points of excellence, some of the choruses being worthy of Handel "at his best." Nothing can be more impressive than the double chorus "Immortal Lord of earth and skies," with which the work opens, or than the series depicting the Israelites' departure to battle, "O blast with thy tremendous brow;" "Let thy deeds be glorious;" "Despair all around them," or than the "Hallelujahs" which respectively conclude the first and second parts. These are all stamped with that broadly massive character which is so peculiarly the attribute of the great Saxon musician. Again, in the second part, "See the proud chief;" "O Baal;" "Plead Thy just cause;" and "The Great King of Kings," are equally individual and effective, the second named producing such an impression as to call forth a most genuine encore. Scarcely less remarkable are the opening and concluding choruses of the third part. Despite an occasional unsteadiness, the choruses were on the whole well sung; but the sopranos, whether from timidity or excess of energy on that of the tenors and basses, appeared weaker than usual. Miss Parepa's clear voice and forcible delivery were heard to advantage in the soprano music throughout; while to Madame Sainton-Dolby must be given the most unqualified praise for her perfectly artistic rendering of the arduous part of Barak, the airs "How lovely," the vigorous and dramatic "All danger disdaining," and "In the battle fame pursuing" (with its organ accompaniment), in particular eliciting that hearty applause to which the Sacred Harmonic Society appears at length to have become reconciled, if we may judge by the omission of the customary edict from the programme. In the part of Sisera, the rich-contralto voice of Madame Laura Baxter told with unmistakable effect; and so thoroughly was the air "At my feet extended low" appreciated, that nothing short of its repetition would satisfy the audience, who paid a similar (and well merited) compliment to Mr. Thomas in the pathetic air "Tears such as tender fathers shed." The subordinate parts were filled by Mr. Temple, Messrs. Evans and Smythson. The "additional accompaniments" were by Mr. Costa, who directed the performance with his accustomed vigour.

WESTBOURNE HALL.—Mad. Albert, the pianist, gave a Concert here on Wednesday, assisted by Mad. Sainton-Dolby and Mr. Wilbye Cooper, singers; Mr. Edward Thomas (violin), and Mr. Pettit (violinello), instrumentalists. Mad. Albert has studied under Professor Sterndale Bennett, Mr. Cipriani Potter, and Mr. W. Dorrell. We believe her instructions are confined at present to the last-named eminent master, to whose teaching, indeed, she does infinite credit. Mad. Albert has a touch at once delicate and firm, and her execution is neat and finished. Her share of the programme on Wednesday night comprised Bennett's Sonata Duo for piano and violinello, with Mr. Pettit; Beethoven's Sonata, Op. 7; Mozart's Sonata in A for piano and violin, with Mr. Thomas; and Mr. Salaman's "Saltarella." Mad. Albert has evidently a penchant for the classic style, as proved not only in her programme but her playing. Her success in every piece was undeniable. She played before a fashionable and thoroughly discriminating audience, and was

loudly applauded at the termination of each of her performances. Mad. Sainton-Dolby pleased immensely. She sang the new ballad, "The Lady of the Lea," Beethoven's "In questa tomba," Virginia Gabriel's "Rest," and Claribel's "Janet's choice." She was encored in the first and last. Mr. Wilbye Cooper was no less successful in his two contributions, the scena "From worldly care," from Mr. Benedict's *Undine*, and Virginia Gabriel's song, "Wake, my love." Mr. W. Dorrell accompanied all the vocal music.

HANOVER SQUARE ROOMS.—(From a Correspondent.)—On Friday evening last week, the Rev. E. Cotter, from Ireland, gave some vocal and Instrumental Illustrations for a Lecture on an instrument called by him a Lyrachord, or Harp Pianoforte. The reverend gentleman, who appears to be very enthusiastic about music and musical instruments, has, we understand, occupied a considerable portion of his life in bringing to perfection this instrument; and no doubt he has accomplished, in his own estimation, what every performer has been endeavouring to get rid of, viz., the tone, and that disagreeable plucking of the harp-strings so disagreeable to persons who sit too close to the instrument. One great advantage the Lyrachord has over the harp is that the playing upon a key-board, the performer is enabled to play upon the former in every variety of key with greater ease than upon the latter instrument. The Lecturer was assisted by the performances of Mr. W. C. Filby, and Mr. Gadsby, who at the close of the evening were warmly applauded by, if not a numerous, a highly respectable and attentive auditory.

ASSEMBLY ROOMS, EYRE ARMS.—A performance of the *Messiah* was given at the Assembly Rooms, St. John's Wood, on Thursday evening, in aid of the building and organ funds of St. Paul's Church, Avenue Road, when the following artists gave their gratuitous services: Mad. Ruddersdorff, Miss Annie Walker, Miss Maria Poole, Miss Julia Elton, Miss Lascelles, Mr. Wilbye Cooper, Mr. Fred. Walker, Mr. Charles Mallette, and Mr. Weiss. The band and chorus, consisting of about seventy performers, were selected from the principal societies of London. Signor Randegger wielded the *baton* in a very masterly manner, and Dr. Chipp accompanied on Evans's English Model Harmonium, manufactured by Boosey & Co., a very fine instrument, an admirable substitute for the organ, with two rows of keys and pedals, which told with great effect, both in the solo and chorus parts, and was a great addition to the performance. The overture was finely executed, and both solo singers and chorus distinguished themselves. The music and air, "Comfort ye," and "Every Valley," was given by Mr. Wilbye Cooper with fine taste and feeling. "Rejoice greatly," by Mad. Ruddersdorff, was one of the special features of the oratorio. The other points noticeable in the soloists were, "He was despised," by Miss Lascelles, and "Behold darkness," and "Why do the nations," by Mr. Weiss, who sang splendidly. Between the first and second part a new Funeral Anthem in memory of Prince Albert, composed by Signor Randegger, was played by desire. The words are taken from the fourteenth chapter of Revelation, commencing, "An angel came out of the temple." The anthem consists of a recitative, air, and chorus; and is written with the skill and feeling of an experienced and gifted musician. It was on the whole well performed, but would have been all the better for a few extra rehearsals. The room was very full, and we trust the funds for which the concert was given will be benefited thereby. Great credit is due to the conductor and originator of the concert for the admirable manner in which the performance passed off.

HAYMARKET THEATRE.—The re-engagement of Mr. Sothorn has infused new animation into the Haymarket entertainments. His impersonation of Lord Dundreary in *Our American Cousin* is acknowledged to be one of those original creations that only take place at distant intervals, and the most curious circumstance with respect to this originality is that he does not appear in any new type of character, but represents a form of human folly that has been caricatured on the stage for something like two centuries without interruption. There has not been a playgoer from the days of Charles II. inclusive, who has not seen the semblance of a drawing fop, and the American farces, which have so frequently been produced during the last few years, and in which one ill result of civilization is invariably placed in disadvantageous contrast to uncouth, uncultivated honesty, have rendered the character more familiar than ever. The position held by Lord Dundreary in the action of *Our American Cousin* is precisely that which has been occupied over and over again by obscure fops who have been made the butts of Mrs. Barney Williams and Mrs. Florence. But such is the genius of Mr. Sothorn that every one who sees him feels that an old type is presented with individual peculiarities that render it a complete novelty. Who ever heard before of a letter read aloud on the stage being encored like a song? Yet it has been the custom nightly to encore Lord Dundreary's letter from his "brother Sam"—an epistle totally unconnected with the plot of the piece—simply on account of

the sublime aristocratic stupidity displayed by the reader. The humours of this eccentric lord formed an agreeable prelude to the Christmas pantomime.

HERR ERNST PAUER'S PIANOFORTE CONCERTS.

ON Saturday afternoon, at Willis's Rooms, Herr Ernst Pauer gave the first of a series of performances the professed object of which is to trace and illustrate by example the history and progress of pianoforte music from the earliest period up to the present day. This would not be practicable in a single concert, but a tolerable epitome of the most salient characteristics of each particular epoch may be conveyed in six. A mere course of history is not the only aim of these performances; they are to exemplify the decadence of art as well, and thus act as a warning to contemporary aspirants. The age in which we live, according to Herr Pauer, is one "of decadence;" and he intends as he proceeds to "show the dangerous point at which we have arrived, and teach us how to guard against the elements of decay"—which elements are somewhat vaguely defined as "want of character in composition and the too frequent use of *arpeggio* effects combined with the unceasing use of the pedal." To this subordinate feature of his design, it may be presumed, we are indebted for the admission into the programme of certain works of rather questionable merit—as, for instance, the *fantasia* in C major of Schubert (Op. 15), a composition by no means worthy of that undoubted musical genius. A more rambling and incoherent piece has seldom perplexed the fingers of a "virtuoso" or tormented the ears of an audience. The introduction of a part of Schubert's own song of "The Wanderer" in the midst of it, for the sake of some ineffective variations, less mends the matter than conjures up a vision of "The Wanderer" in a wilderness. What Herr Pauer, in his well got-up analysis, says of the finale in this *fantasia*—viz., that it is "weak and poor in invention," applies with equal force to the entire work, which is quite as thankless as it is difficult to execute. If it had been the intention of the talented pianist to prove that Schubert, though a genius, was at times a bad composer, he would have succeeded triumphantly. The other representatives of the "fourth period" ("from 1820 to the present time"), in Saturday's programme, were MM. Thalberg and Henselt, both of whom are still living. The specimen of M. Thalberg was his *Barcarole*, Op. 60; that of M. Henselt his variations on Dulcamara's song in the *Elisir d'Amore*, Op. 1—the first of which Herr Pauer entitles "a perfect gem," the second "a glorious first work." Henselt, nevertheless, is at the most an humble disciple of Thalberg, and we are at loss to understand what he has had to do with the "progress" of the art of pianoforte composition. Indeed, but for the eulogistic paragraph allotted to himself in general and his "variations" in particular, we should have been justified in concluding that Herr Pauer intended to adduce this composer and his work as further signs of the "decadence" which he laments. On the other hand, no composer that ever existed has made such an exaggerated use of "arpeggio effects" as M. Thalberg; and though the *Barcarole* is as favourable a specimen of his manner as the variations on Dulcamara's air are an unfavourable specimen of the manner of M. Henselt, it still has hardly intrinsic worth enough to figure in a programme the avowed end of which is "instruction."

To all intents and purposes, these illustrations of the "fourth period" were the least suggestive of any. They may be said to have read a lesson, however, whether intended or not intended. Performed, as they were, on a magnificent "concert-grand," with all the modern appliances, a hint was gently conveyed that the probable authors of the "decadence" in question are, indirectly, no other than the pianoforte manufacturers. These industrious inventors, by the mechanical perfection to which they have brought their instruments, have enabled a vast number of players and writers to make an imposing display, who, on the old harpsichord, or even on the earlier pianos, would have scarcely succeeded in emerging from the depths of insignificance—besides holding out temptations to more sterling professors of the art to consider the means rather than the end, the manner rather than the matter, and to look to the exhibition of mechanical dexterity and the complex multiplication of mechanical "effects" as the worthier objects of ambition. Herein unquestionably consists the Baal-worship which, in the majority of instances, has brought the art of pianoforte composition to so comparatively low an ebb. Happily a reaction is taking place, and it is but just to add that Herr Pauer has been among its most active promoters—"Schumannism" notwithstanding. Happily, too (a consolation to the Broadwoods, Collards, and Erards of the period), the music of the great masters gains much and loses nothing by the recent improvements in "tone and mechanism." It was, therefore, somewhat inconsiderate in Herr Pauer to play the works of Sebastian Bach and his pupils on the old harpsichord of Tschudi (predecessor of

the now eminent firm of Broadwood and Sons, by whom the harpsichord, as well as the three pianofortes used by the concert-giver, were furnished—a harpsichord which, though in a remarkable state of preservation (having been manufactured in 1771), was—to say nothing of its being a whole tone lower in pitch—necessarily a mere “tinkler” compared with the modern instruments. And yet—as if to show that the music was the thing “for a’ that”—the sonata in E flat by Bach (one of a set of three) for “clavichord and *flauto traverso*,” played to perfection by Herr Pauer and Mr. R. S. Pratten, was really the most interesting feature of the concert—worth the three specimens of the “fourth period” “rolled into one.” This was the first example of the “second period” (from 1720 to 1780), the other two being a fugue in F major, by Krebs, and a gavotte and fugato by Kirnberger—both pupils of Bach, who used to say with reference to the former, “*In meinem Bach habe ich nur einen Krebs gefunden*” (“In my brook I have found but one crab”). Krebs—the second of no less than six musicians of that name of whom history makes mention—was Bach’s favourite pupil; and yet it can hardly be denied that the fugato of Kirnberger—one of Germany’s chief musical theorists—is a far more masterly contrivance than the fugue of Krebs, or, in short, that Kirnberger approaches his great model more closely than Krebs, while imitating his “sequences” and turns of harmony and melody much less slavishly. Krebs and Kirnberger alike found a genial exponent in Herr Pauer, who entered into the spirit of their music, as thoroughly as if he had it himself.

The “third period” (from 1780 to 1820) was represented by Mozart, Müller, and Hummel. The contribution of Mozart, the *fantasia* in C minor dedicated to his wife (Constance Weber)—a piece as orderly as that of Schubert is disorderly—was by many degrees the best of the three; and so, indeed, Herr Pauer, by the pains he bestowed on its performance, seemed to feel. This, in its way, was quite as delightful as Bach’s sonata. Hummel was by no means favourably represented by his “sonata-fantasia” in F sharp minor, and the less so, inasmuch as the first and best movement was omitted, Herr Pauer confining himself to the *largo* and *finale*. Müller’s Sixth Caprice (in G flat) is little better than smooth twaddle; and this, in spite of the “most amiable and winning qualities” with which Herr Pauer accredits him. A man may be a good father of a family and yet write a very poor symphony. To speak last of what came first—the earliest period (from 1620 to 1720) was illustrated by a *MS toccata* (“*Tutta de Saki*”) of Kerl, another *tocatta* by Froberger, and a sonata in B flat by Kuhnau. The last of these belongs to the “*Bible Stories, with Interpretation, in Six Sonatas*”—according to Herr Pauer the “earliest compositions known” under the name of “sonata,” although a set of Seven Sonatas, under the title of *Fruits of the Clavichord*, appeared in 1699, a year before the *Bible Stories*. The early studies of Bach were greatly influenced by Kerl, Froberger, and Kuhnau, many of whose works he copied out with his own hand, to practice in secret, in defiance of his eldest brother, Johann Christoph, who did not wish him to become a musician. They were, therefore, very appropriately introduced at the beginning of Herr Pauer’s first “chronological” concert, and, by the way, caused Bach’s own sonata to sound all the more agreeable when its turn arrived.

It will have been noticed that all the composers who contributed to Saturday’s programme were Germans, from which we may presume that Herr Pauer intends separating the German school systematically from the Italian and the French. Whether this arrangement can be rendered invariably amenable to historical precision, bearing in mind that Searlatti and Clementi, among the Italians (the last especially), exercised a marked influence on the progress of the art in Germany—we are not prepared to say; but, no matter under what synoptical distribution, the Chronological Concerts will hardly fail to attract the attention of amateurs of the pianoforte, as an experiment combining novelty with uncommon attraction. We may add that, in connection with these performances, Herr Pauer has published and circulated a sort of chronological map (or “tree”) of pianoforte composers. This, in the German and Italian departments (the German more particularly), is remarkably comprehensive; in the French occasionally incomplete; and in the English singularly defective—as instances of which we may adduce the fact that, while the name of “Jonathan Blewitt” figures in the list, that of George Frederick Pinto is omitted, and that while Robert Schumann is exhibited in “capitals” equivalent to those accorded to Mendelssohn, Sterndale Bennett, with whom—as a composer for the piano at all events—Schumann is not to be compared, is condemned, among a host of mediocrities, to the obscurity of “small type.” Where instruction is contemplated exactitude becomes “a great matter.”—*Times*.

DANTZIC.—Herr Rubinstein’s oratorio, *Die Zerstörung Jerusalems* will be performed early in February.

Letters to the Editor.

HER MAJESTY’S THEATRE.

OXONIAN, a constant subscriber, is most anxious to know what is to be the fate of Her Majesty’s Theatre in the coming season. Is there any truth in the report that Mr. Gye is negotiating to keep it closed? He read with great pleasure an excellent article in the *MUSICAL WORLD* a few weeks ago, advocating the return of Mr. Lumley, and hopes to see something conclusive on the subject of the reopening of the Opera in next Saturday’s number.

[All we can say, in answer to our correspondent is, that nothing whatever is yet settled in respect to Her Majesty’s Theatre.—ED.]

THE GREAT ORGAN AT LEEDS.

SIR,—Will you permit me to state that the article which you inserted in your columns last week on the Great Organ at Leeds was copied from the *Manchester Courier*, for which Journal, I am informed, the usual talented musical contributor had written the account, after having made a special visit to Leeds for the purpose of hearing the organ in its complete and finished state.

It is necessary that its source should be known; otherwise, some remarks applying only to the City of Manchester cannot be properly understood.

Will you allow me at the same time to correct what I take to be some misprints in the original article.

1. Instead of stating that the performances are given “on Monday afternoons, at the almost nominal charge of threepence,” it should have been *Tuesday* afternoons, at the nominal charge of threepence and sixpence.

2. Instead of “the absurd notions about high scales and duplicates,” it should, I apprehend, have been “huge scales.”

3. Instead of “85 sounding stops at Leeds,” it should be 87; and, I may add that, with the combination solo organ stops, the coupling, composition, and other stops and pedals for various movements, the total number at the command of the organist, is no less than 119.

Leeds, Feb. 7th, 1862

LEDSEER.

SLANCIATO OR STANCIATO.

SIR,—Can you, or any of your numerous readers inform me what the meaning of the word *Slanciato* (or *Stanciato*) is? I have seen it written both ways, but cannot find it in a Musical Dictionary.

F. M. W.

[Schira—Frank Mori—Henry Smart, &c.—“you’re wanted.”—ED.]

LEIPSIC.—The sum of 200,000 thalers, for the erection of a new theatre, has been subscribed. After having sung with brilliant success at the Gewandhaus Concerts, Mile. Artôt has proceeded to fulfil a short engagement at Hamburg. She will subsequently visit Riga, St. Petersburg, and Moscow.

PESTH.—A new Hungarian national opera: *Szék Ron*, by Mosonyi has been exceedingly well received.

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We have said that the remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; and this we will show by quoting, unconnectedly, a few passages which cannot fail to strike every reader.

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"In conclusion, I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of *willing* submission to the teacher's corrections, however frequent, and however unimportant they may appear; for it is simply by the constant correction of *little nothings* that beauty of intonation and elegance of singing are obtained."—*Daily News*.

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